

Volume LIX Number 1 Winter, 1993

quarterly news-letter

NORMAN E. TANIS AND THE SANTA SUSANA PRESS

LAGUNA VERDE IMPRENTA

IMPRENTA GLORIAS

COWAN'S BIBLIOGRAPHY & JOHN HENRY NASH

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J. Anthony Gardner & Joseph D'Ambrosio

norman e. tanıs & the santa susana press

The San Fernando Valley of Southern California lies north of Central Los Angeles, nestled between the Santa Monica Mountains on its southern perimeter and the San Gabriel and Santa Susana Mountains on its northern. It is popularly known for its suburban sprawl, its own argot, "Valley speak," and the television and movie industries. The Valley is home to many well known artists and also to the highly regarded Santa Susana Press, founded by Norman E. Tanis in 1975.

Tanis was Dean of the University Library at California State University, Northridge, located in the northwestern part of the Valley, from 1969 to 1991. He came from Grand Rapids, Michigan, via the directorship of the Kansas State University library, Pittsburgh, Kansas. During his Northridge tenure he led the library into the automation age—its books today are retrieved from compact storage at the push of a button—and he established the University's Santa Susana Press. The imprint was taken from Northridge's most prominent visible geographic feature, the Santa Susana Range, one of several transverse (east-west) ranges in California.

During the 1970s, three other fine presses were established in the San Fernando Valley. Richard Hoffman printed from his Van Nuys studio after his 1978 retirement from California State University, Los Angeles. Kitty Maryatt (Two Hands Press) worked in Woodland Hills. Herb Yellin (Lord John Press) published in Northridge. These presses led the remarkable flourishing of fine printing that occurred in the Valley in the 1970s, continuing to the present day.

From the beginning Tanis sought to promote the name of the University through the Press and to facilitate a venue for non-commercial works of talented, successful authors. Private moneys for publications were raised by Tanis from the campus Foundation and from the library's Bibliographic Society. Initial publications were facsimile editions of manuscript and rare pamphlets in the library's Special Collections and were offered to libraries across the country. In 1973 the

library printed an offset facsimile edition of Pomponius Mela's Cosmographiea Sive De Situ Orbis to celebrate the dedication of the new Delmar T. Oviatt Library building. The following year the Press launched the American Classics Facsimile Series. The Santa Susana imprint first appeared on number 3 of this series.

In 1975 the Press ventured into fine printing for the first time with a broadside printed by Pall Bohne. This broadside, titled "Marshall McLuhan," presents a defense of the primacy of books and printing in the 20th and 21st centuries. It was printed on a Washington proof press housed and exhibited in the main lobby of the University Library. The press, purchased from an Irvine antique dealer, was said to have been used at one time by the Orange County division of the Los Angeles Times.

With the help of Herb Yellin, Tanis obtained permission to publish *Fertilizing the Continent*, a poem by Joyce Carol Oates selected from the Thomas and Barbara McDermott Collection of American first editions donated to the Library in 1976.

The Press's third production was an exhibition catalog of the works of Lynton R. Kistler from 1927 to 1974. It was designed and printed by Pall Bohne at his Bookhaven Press in Rosemead, California. The Kistler book was featured in the Western Books Exhibit of 1975. The Facsimile Series ended in 1978 and the Press shifted its focus to fine printing projects.

Pall Bohne printed four books and several broadsides for the Santa Susana Press between 1976 and 1978. He also designed a logo which served the Press for many years. Bohne chiseled the logo into slate, a technique inspired by the English master stone carver, type designer, and sculptor David Kindersley. (Tanis's 51-

minute videotape interview of Kindersley is in the University Library.)

The Press continued to draw on the rich heritage of Southern California printers—among them Grant Dahlstrom, Ethan Lipton (a student of Richard Hoffman), the Plantin Press, Ward Ritchie, Vance Gerry, Bonnie Thompson Norman, Joe D'Ambrosio, and Patrick Reagh. Dennis Bakewell, Special Collec-

tions Curator at the time, edited many of these works for publication.

Patrick Reagh of Glendale began printing for the Press in 1979; by himself or in collaboration with others, Reagh printed twelve books and one broadside. These were all issued in the irregularly numbered California Master Series. The Press launched the series in 1978 as on ongoing publication project of works by or about California artists and writers. D'Ambrosio, who moved to the San Fernando Valley in 1979, designed, printed, and bound some exquisite examples of the book arts for the Press. They are illustrated in the bibliography of his work spanning 1969-1989, Nineteen Years and Counting (1989). D'Ambrosio's Santa Susana Press production of Twilight of Orthodoxy (1987) and Reagh's Husks of Wheat (1987) appeared in "A Southern California Decade: An Exhibition of Contemporary Books, 1980-1989" organized by the Alliance for Contemporary Book Arts in 1990.

In addition to Joyce Carol Oates, the Press published works of internationally acclaimed authors Ray Bradbury, William Saroyan, John Updike, Diane Wakoski,

and William Everson. Herb Yellin, also of Northridge, obtained manuscripts and literary rights of some of these well-known authors while he was president of the Bibliographic Society. Carl Haverlin, retired president of the Book Manufacturers' Institute, regularly advised the Press; it was he who suggested the addition of Norman Corwin and Ward Ritchie to the roster of authors.

When William Saroyan was engaged for his *Two Short Paris Summertime Plays* (1979), he sent a postcard from Fresno to Norman Tanis to set a meeting with Tanis and Yellin on a Sunday at a Santa Monica bar to further discuss the project. Tanis, however, received the postcard *the day after* the proposed meeting! Saroyan was livid over being "stood up," but the project proceeded in spite of this incident as well as changes in five subsequent galley proofs. (The Tanis-Saroyan correspondence is on deposit at the Archives of Calvin College, Grand Rapids, Michigan, Tanis's alma mater.) When the book finally came out, Saroyan commented, "I never thought a goddam little college in the San Fernando Valley could produce a book as beautiful as this." By then, beautiful books had become a hallmark of the Santa Susana Press..

Art professors Irving Block and Hans Burkhardt, Tanis's close friends and confidants on campus, frequently lunched and laughed with him at the University Faculty Club, often disturbing their more staid professorial colleagues. Out of these frequently exuberant lunches came the beautifully illustrated Press books of the 1980s. Block's skillful artwork was easily transformed into line cuts for letterpress printing. A particularly good example of his creative genius is a book of poetry written by his wife, Jill Block, *Tying Shoelaces*, published by the Press in 1989. The work of another Block family member, Irving and Jill's daughter, Francesca, had earlier appeared on the Santa Susana Press's list. This talented young writer and poet, whose first books were illustrated by her father, continues her writing career today. Irving Block's work is part of the permanent collection of the Hirschhorn Museum in Washington, D. C.

Hans Burkhardt produced original limited edition graphic artwork for the Press. A representative example is his series of intaglios for Ray Bradbury's *The Last Good Kiss* (1984). Known as an abstract expressionist and symbolist painter, Burkhardt taught at the University of California at Los Angeles, California State University, Long Beach, University of Southern California, and the Otis Art Institute as well as at California State University, Northridge. A student and close friend of the artist Arshile Gorky, Burkhardt is famous for his anti-war paintings, among other themes.

The Bradbury book, illustrated by Burkhardt, was designed and printed by Howard Williams. Williams served as Master Printer in charge of the Santa Susana Press Chapel (also founded by Tanis) in the early 1980s. The group used several presses, including an antique Albion press located in Tanis's conference room on the third floor of the Library. In 1981, they produced *Homestead Acre Recipes*, commemorating the Los Angeles Bicentennial, 1781-1981.

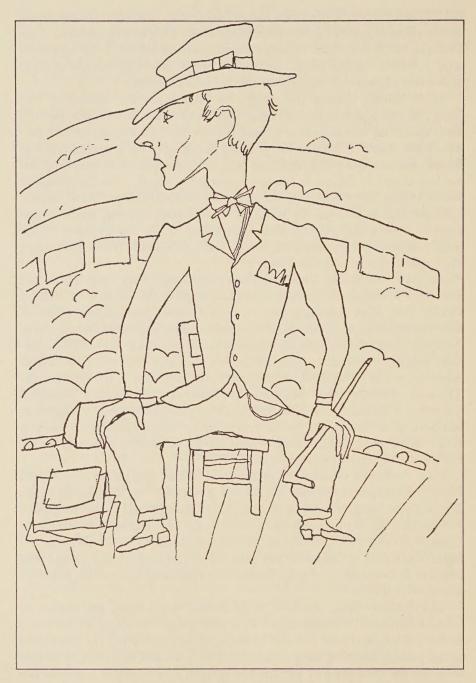


Illustration from Jean Cocteau & the Illustrated Book, 1990

By no means was the Press limited in the pursuit of fine art reproduction. In 1978, the photographer Amanda Blanco prepared a photo-essay on Jake Zeitlin, with text edited by Ward Ritchie. The Press issued About Norman Corwin in 1979, another beautiful photo-essay by Amanda Blanco, with a text by Ray Bradbury. Ten years after her first Press publication, Blanco developed her Type-faces: A Photographic Study of Ward Ritchie with a photo-essay on Ward Ritchie, captions by D'Ambrosio, and a Foreword by Lawrence Clark Powell. The essays were enhanced by original photographic prints, not reproductions. Designed, printed, and bound by D'Ambrosio, the portfolio was published in a clamshell box designed to look like the flexible lens of a camera. In lieu of a title on the spine, it carried an indication of a camera's viewfinder. Tanis suspected that the Los Angeles Times Book Review might review this unique publication, so he sent them a copy. The Times staff returned it with no explanation (and no review). An inspection of the clamshell box revealed that they had slit the joint completely, thus separating the cover from the spine! Obviously, the staff had never been exposed to a clamshell box (especially one lacking a title to indicate where the spine might be). Nor did they seem to realize that the clamshell binding would open easily if they merely lifted the cover from its base.

Of all the many fine examples of bookmaking art produced by the Press, the crowning achievement was undoubtedly the 1990 publication of William A. Emboden's Jean Cocteau and the Illustrated Book, designed and printed by Patrick Reagh. It was featured in the 1991 Western Books exhibit and earned for Reagh the prestigious Carl Hertzog award given by the University of Texas at El Paso.

In the Fall of 1993, a large commercial edition, Suddenly A Giant: A History of California State University, Northridge was published. After this, the future of the Press is uncertain. Norman Tanis retired from the University in 1991, taking with him plans for a work about the illustrator George Cruickshank, with restrikes from the original plates, as well as for a miniature about Eleanor Roosevelt as mystery writer.

Norman Tanis leaves his indelible stamp on the character and success of the Santa Susana Press, and he might be described as like Monotype: "flexibly mobile." The remaining pages of his life, however, are still "in press." Tanis recently accepted the post of librarian for the Seminary of Our Lady Queen of the Angels, Mission Hills, California. Might a nearby ridge or canyon inspire him to establish a new press? Whatever he may do, Norman Tanis can be sure of our good wishes and our gratitude for a fine job of work.

santa susana press bibliography

¥ 1975

1.) Marshall McLuhan. Broadside, 14" x 9". Printed on the Library's Washington press by Pall Bohne, assisted by Norman Tanis.

¥ 1976

- 2.) Mayhew, Jonathan, 1720-1766. Discourse Concerning Unlimited Submission and Resistance to the Higher Powers. 1976. (American Classics Facsimile Series; no. 3). Facsimile of 1750 edition.
- 3.) Oates, Joyce Carol. Fertilizing the Continent. 1976. French fold 39 x 28 cm. 12 copies. Printed by Pall Bohne, assisted by Norman Tanis. Frontispiece by Herb Yellin. The Library's Special Collections copy is folded to 20 x 15 cm and quarter bound in maroon pigskin with marbled boards.
- 4.) Tanis, Norman, Dennis Bakewell, and Don Read. Lynton R. Kistler, Printer-Lithographer: A Description of the Books He Has Printed During the Years from 1927 Through 1974. 1976. 29 pp., illustrated, 150 copies. Designed and printed by Pall Bohne at his Bookhaven Press, Rosemead.
- 5.) Oregon Gulch Gold Mining Company of Butte County California, 1852. 101 pp., 32 cm. 1976. (American Classics Facsimile Series; no. 5). Facsimile of manuscript dated 1852-1880.

***** 1977

- 6.) Bradbury, Ray. Man Dead? Then God is Slain! A Celebration. Illustrated by Hans Burkhardt. 1977. 3 leaves, 5 leaves of color plates, 1 leaf in portfolio, 51 cm, 26 copies. Typography and typesetting by Ethan B. Lipton. Pall Bohne, printer, assisted by Norman Tanis. Designed by Herb Yellin. A first state french fold of the poem pulled by Ray Bradbury (100 copies) was distributed to students.
- 7.) A Collection of Confections and Other Recipes from an English Manor House of the Eighteenth Century. 1977. 39 pp., 22 cm. (Northridge Facsimile Series; no. 6). Facsimile of undated manuscript probably written before 1800.
- 8.) Tanis, Norman E. Fiscal & Acquisition Implications of the Tax Reform Act of 1969 for Research Libraries. 1977. 30 pp., illustrated, 95 mm, 210 copies.
- 9.) Parkman, Francis. Some Reasons Against Woman Suffrage. 1977. [16] pp., 22 cm. (Northridge Facsimile Series; no. 8). Facsimile of 1884 edition.
- 10.) Purdy, James. I Will Arrest the Bird that has No Light. 1977. 4 pp. (on double leaves), illustrated, 23 cm, 100 copies. Printed on the Library's Washington press by Pall Bohne, assisted by Norman Tanis.
- 11.) Ritchie, Ward. A Bowl of Quince. Illustrated by Irving Block. 1977. 21 pp., 26 cm, 199 copies. Designed and printed by Grant Dahlstrom.
- 12.) Wetmore, Charles A. Report of Mission Indians of Southern California. 1977. 17 pp., 23 cm. (Northridge Facsimile Series; no. 7). Facsimile of 1875 edition.

1978

- 13.) Blanco, Amanda. The Many Faces of Jake Zeitlin, A Photographic Essay. Text by Ward Ritchie. Foreword by Norman Tanis. 1978. 1 portfolio ([4] leaves, 12 leaves of plates, 12 illustrations, 1 color), 30 cm. 36 Portfolios. Typesetting and printing by Ethan B. Lipton.
- 14.) Block, Francesca. *Moon Harvest*. Illustrated by Irving Block; calligraphy by Jessica Seaton. 1978. 17 pp., illustrated, 26 cm. 120 copies. Printed on the Library's offset press. Designed by Irving Block. Bound in tan wrappers with a drawing of the young author on the cover. 15.) Bradbury, Ray. *The Bike Repairmen*. 1978. Broadside 37.5 x 28 cm. Designed and printed by Pall Bohne, assisted by Norman Tanis, on the Library's Washington press.

- 16.) A Collection of Confections and Other Recipes from an English Manor House. v.II. 1978. [46] pp., 22 cm. (Northridge Facsimile Series; no. 9).
- 17.) Eshleman, Clayton. *The Atour Gates.* Illustrations by Irving Block. 1978. 23 leaves, illustrations, 25.5 cm. 26 lettered copies. Designed by Irving Block. Never offered for sale.
- 18.) Everson, William. Rattlesnake August, A Poem. Illustrations by Hans Burkhardt. 1978. [8] leaves, 4 leaves of color plates in portfolio, 41 cm. 50 numbered copies and 5 special copies for the artist, editor, coordinator, and printer. Designed and printed by Pall Bohne on the Library's Washington hand press. Everson, assisted by Norman Tanis, pulled 50 copies.
- 19.) Kramer, William M., and Norton B. Stern. San Francisco Artist, Toby E. Rosenthal. With Rosenthal's Memoir of a Painter, translated by Marlene Rainman. 1978. Commercially produced.
- 20.) Mercurialis (Hieronymus). *De Arte Gymnastica Libri Sex.* 1978. [27] pp., all illustrated, 23 cm. (Northridge Facsimile Series; no. 10). Facsimile illustrations from the 1587 edition.
- 21.) Moore, Brian. *Two Stories*. Ed. by Norman Tanis and coordinated by Herb Yellin. 1978. 58 pp., 21 cm. (California Master Series; 1).
- 22.) Ritchie, Ward. Some Books with Illustrations by Paul Landacre. 1978. i-x, 31 pp., illustrated, 25 cm. 199 copies. Designed by Ward Ritchie and printed by Grant Dahlstrom.
- ¥ 1979
- 24.) Block, Francesca. Season of Green, Poems. Illustrated by Irving Block. 1979. 12 leaves, illustrated, 22 cm. 50 copies. Ward Ritchie, printer.
- 25.) Bradbury, Ray. *About Norman Corwin.* Photographs by Amanda Blanco. 1979. [5] iv-xii, [2] leaves, 12 leaves of plates, ports. (some colored), 26 x 30 cm. 60 portfolios. Typography and printing by Ethan B. Lipton.
- 26.) Elliott, George P. *Reaching.* Poems by George P. Elliott. Illustrated by Irving Block. 1979. [36] pp., illustrated, 23.5 cm. (Master Writers). 300 numbered and 26 lettered copies. Designed by Herb Yellin.
- 27.) Saroyan, William. Two Short Paris Summertime Plays, of 1974, Assassinations & Jim, Sam & Anna. 1979. 43 pp., 26 cm. (California Master Series; 2). 300 numbered and 26 lettered copies. Designed and printed by William Daily and Patrick Reagh.
- 28.) Tanis, Norman E., and Gayle Goldberg. The Tax Reform Act of 1969: A Decade Later. 1979. 32 pp., 17 cm. 250 copies. Printed on the Library's offset press.
- · 1980
- 29.) Perkins, David L., Norman E. Tanis, and Harish Vaish. *India and its People: A Bibliography*. 1980. Published in typescript through the Imprint Series, UMI Monographs, University Microfilms International.
- 1981
- 30.) Corwin, Norman Lewis. A Date with Sandburg. 1981. 20 pp., illustrated, 80 mm. (California Master Series; 4). 100 copies. Designed and printed by Patrick Reagh and Vance Gerry.
- 31.) Corwin, Norman Lewis. Greater Than the Bomb. 1981. 37, [1] pp., 26 cm. (California Master Series; 3). 300 copies. Printed by Patrick Reagh and Vance Gerry.
- 32.) Homestead Acre Recipes, Commemorating the Los Angeles Bicentennial, 1781-1981. 1981. 12 sheets, illustrated, 22 cm. 100 copies. Printed by members of the Santa Susana Printing Chapel.
- 1982
- 33.) Kramer, William. *Hans G. Burkhardt: Artist and Patron of the Arts.* 1982. 11 pp., 6 illustrations, 27 cm. (California Master Series; 6). 70 copies and 20 artist's proofs. Patrick Reagh, printer. Designed by Bonnie Thompson Norman and Patrick Reagh.

¥ 1983

34.) Elias, Judith W. Los Angeles, Dream to Reality, 1885-1915. 1983. [xvi], 86 pp., [14] pages of plates, 26 cm. (California Master Series; 5). Norman Tanis, editor. 300 copies. Designed and printed by Patrick Reagh. Title page and end papers illustrated by Irving Block.

35.) Heart Mountain Relocation Center. Charter of the Heart Mountain Relocation Center, Wyoming. Introduction by David Perkins; illustrations by Irving Block. 1983. [19], 45 pp., color illustrations, 50 x 80 mm. (California Master Series; 4). 300 numbered and 26 lettered copies. Designed and printed by Patrick Reagh.

¥ 1984

- 36.) Block, Francesca. *IV Four Poems*, by Francesca La Block, written in her hand. Design and illustrations by I. Block. 1984. [14] pp., colored illustrations, 23 cm. 4 copies. Housed in calfcovered clamshell boxes made by the Heritage Bindery. When aligned, the boxes form a new tooled illustration.
- 37.) Bradbury, Ray. *The Last Good Kiss*, a poem by Ray Bradbury. Illustrations by Hans Burkhardt. 1984. I portfolio ([8] leaves, [3] leaves of plates), 36 cm. (California Master Series; [unnumbered]). 60 copies. Designed by Howard Williams and printed at Patrick Reagh Printers.
- 38.) Dickens, Charles. *George Silverman's Explanation*. Edited, with an Introduction, by Harry Stone. Illustrated by Irving Block. 1984. xxxv, 44 pp., illustrated, 27 cm. 300 numbered and 26 lettered copies. Designed and printed by Bonnie Thompson Norman and Patrick Reagh.
- 39.) Rutberg, Jack V. *Hans Burkhardt, the War Paintings, a Catalogue Raisonné.* Interview by Colin Gardner. 1984. 159 pp., illustrated (some color), 28 cm.

1986

40.) Updike, John. *A Pear Like a Potato*. Drawings by Irving Block. Edited by Norman Tanis. 1986. Broadside, 14" x 22". 100 numbered and 26 lettered copies. Patrick Reagh, printer.

1087

- 41.) Mulholland, Catherine. *The Owensmouth Baby; The Making of a San Fernando Valley Town*. August, 1987. xiv, 193 pp., illustrated, 23 cm. Patrick Reagh, printer.
- 42.) Tanis, Norman E. Twilight of Orthodoxy in New England. By William Nykamp [pseud.] 1987. 65 pp., illustrated, 22 cm. 60 copies. Designed, printed, illustrated, and bound by D'Ambrosio. When opened, the binding creaks and smells like saddle leather, in emulation of what a 19th century New England travelling minister would hear and smell.
- 43.) D'Ambrosio. The Twilight of Orthodoxy in New England. Broadside, 11" x 15". 100 copies. Produced by D'Ambrosio using letterpress and serigraphy.
- 44.) Wakoski, Diane. *Husks of Wheat*. Two poems by Diane Wakoski, illustrated by Hans Burkhart. 1987. 3 folded leaves, 3 leaves of plates, illustrated, 30 cm. 65 copies. Patrick Reagh, printer.

1988

- 45.) Blanco, Amanda. *Type-faces: A Photographic Study of Ward Ritchie*. Foreword by Lawrence Clark Powell. "About the Photographs," by Norman E. Tanis [Afterword]. 1 portfolio, 3 leaves, 12 leaves of plates, 12 portfolios, 33 cm. Designed, printed, and bound by D'Ambrosio.
- 46.) D'Ambrosio. *Type-faces: Ward Ritchie.* 1988. Broadside, 11" x 15". 65 copies. Produced by D'Ambrosio using letterpress and serigraphy.

% 1989

47.) Block, Jill. *Tying Shoelaces*. Poems. Illustrations by Irving Block. xiii, 31 pp., colored illustrations, 18 cm. (California Master Series; 8). 100 numbered (cloth), 150 numbered (wrappers),

and 15 special copies. Designed by Bonnie Thompson Norman and printed by Patrick Reagh. Bound by Bela Blau.

48.) Saltman, Benjamin. *Five Poems.* 5 pp., illustrated, 32 cm. (California Master Series; 9). 74 numbered (wrappers) and 26 lettered (cloth) copies. Patrick Reagh, printer.

1990

49.) Brady, Roy. Old Wine, Fine Wine. 1990. 44 pp., colored illustrations, 23 cm. Designed, illustrated, printed, and bound by D'Ambrosio.

50.) Emboden, William A. Jean Cocteau and the Illustrated Book. 1990. 31 pp., colored illustrations, 37 cm. (California Master Series: 10). 276 copies with 125 containing an illustrated leaf from the first edition of Dessins (1923). Designed and printed by Patrick Reagh.

51.) Morgan, J. W. California Impressions: An Englishman's Travels and Impressions in California in 1886. Edited, with an Introduction by David Perkins; with illustrations by Irving Block. 1990. x + 44 pp., illustrated, 23 cm. (California Master Series; 12). 200 copies. Designed by Vance Gerry and printed by Patrick Reagh.

Bibliography prepared by Tony Gardner.

Tony Gardner is Special Collections Librarian at California State University, Northridge. He lives in Encino. D'Ambrosio is an artist who works in the book medium. He lives in Sherman Oaks.

Ward Ritchie

laguna verde imprenta

It was almost a lifetime ago, in 1930, that I first printed on a hand press. I was an eager young apprentice working in the *atelier* of François-Louis Schmied in Paris. I had been in awe and covetous of this quite primitive-type press since the day in 1928 when I decided I wanted to become a printer and print books in the tradition of William Morris and his Kelmscott Press. Gregg Anderson, who was then a page at the Huntington Library and an amateur printer, guided my first steps toward learning the craft. He suggested books for me to read, recommended printers to emulate, and took me to see the Albion hand press which Arthur Ellis, a local bibliophile and amateur printer, had recently imported from England. It was similar to the presses used by Kelmscott, Doves, and the many other private presses in England during the so-called "revival of printing" at the turn of the century.

While I spent a few months at trade school, learning the rudiments of typesetting, I was taught more about the refinements of printing from reading and observing the books being designed by the Grabhorns, Bruce Rogers, and William Addison Dwiggins. Upon reading in a copy of *The Fleuron* that an artist/engraver/printer in Paris by the name of Schmied was creating the most innovative books of our time and the possible harbingers of the book of the future, I decided I should learn from him. He must have been quite surprised when I arrived one day from California announcing that I had come to work as

his apprentice. He was so completely astounded that he gave me a job.

It was there in Schmied's atelier that I first learned to operate a hand press. He had an old Stanhope-type press on which he had printed most of his early books. By my time it was used primarily as a proof press for the engravings and the type pages. I was also allowed to use it on my own time. I had brought along with me to Paris a batch of poems by Robinson Jeffers which he had given me permission to print. I set them in type and printed thirty copies of the book, which I called Apology for Bad Dreams. It has since become quite rare.

Upon returning to California in 1931, my first purchase of printing equipment was a Washington hand press for which I paid fifty dollars. I printed one book on it, John J. Slocum's schoolboy poem, The Youth of Hamlet. I quickly realized I would need more modern mechanical equipment and relegated it to use as a proof press—very handy for making varying proofs while designing pages. The press also made a bit of history on its own. It was often borrowed by the Metro-Goldwyn-Mayer studio to use in their Westerns and early-day period pictures. I still occasionally see it in reruns of old John Wayne and James Stewart films. I eventually gave it to Scripps College, where I used it while teaching there in the

At the age of sixty-seven in 1972, I had become tired of the business I started forty years earlier. It was big and commercial, with some sixty employees. I was no longer involved in the physical operation and yearned to recapture the thrill of total execution I had known in the early days when I had set my own type, printed the pages, and bound the books. So I retired and started looking for a hand press and a trayful of type. I hoped to be able to find an English Albion hand press, which was said to be easier to operate than the American Washington press. Through correspondence, I located in London several which, from the description, seemed to be serviceable and were reasonably priced. I made my way to England during the summer of 1973, hoping to make a choice from among those which had been offered to me. In the meantime, however, a couple of hand presses had been auctioned at Sotheby's for astronomical prices and the prices I had been quoted were no longer applicable. I returned home without a press.

In the quantity of mail awaiting me at home I found a piece offering an Albion for sale to the highest bidder. I immediately telephoned. It was in Boston. I enquired what had been bid and offered a hundred dollars more and bought the press. I then found that the seller was Jonathan Macy, whom I had known. He was the son of Helen and George Macy of the Limited Editions Club, for whom I had done several books. I learned from Jonathan that he had bought the press in England with the help and advice of John Dreyfus of the Cambridge University Press. He had planned on forming a book club similar to the Limited Editions

Club, except that the books were to be printed by him on a hand press. His initial project was to be a three-hundred-page novel by Herman Melville. He was so frustrated after a few weeks of trying to operate the press that he abandoned the

whole project, to my good fortune.

Upon my retirement, we moved from Pasadena to Emerald Bay in Laguna Beach. Our home there was located on a slope looking toward the ocean. There was a large playroom on the lower level which I converted into a studio where I could locate the press and work at leisure. I didn't realize how difficult it would be to get the press in place. I asked for help from a friend, Ernest Lindner, a collector of ancient printing equipment whose family had been in the business of moving heavy equipment for over seventy-five years. He graciously agreed to install the press for me. Some time later he wrote about the experience in a booklet entitled *A Day at the Seaside with Ward Ritchie*.

I may have mentioned to him before he picked up the press that there might be some small problems. In his book he wrote, "A small alarm began ringing in the back of my mind." He then continued, "A few days later Ward and I met at his home to view our problems—and what a problem it was! The street is fashionably narrow, steep, no place to park, much less unload a ton of machinery. The walkway around the house was very steep, dropping one story in about thirty feet. Behind the house was a narrow space about three feet wide, and to top it off, as Ward said, this was the best way! It was the only way! It was not my nature to give up on a task, but I was beginning to quail. At this point. Ward told me that the job seemed somewhat difficult but he was sure glad he had the top experts so he would not have to worry about the safety of his Albion. Somehow I could tell that he did not completely understand the problem." When the press was finally in place, Ernie told me that the house would have to be wrecked first if I ever wanted to move the press again.

Originally I planned to do experimental printing on my newly acquired press. I envisioned using leaves, bark, fabrics, and various other decorative materials. I printed only one such book, called *MacIntyre*, before I became sidetracked. Very soon after my retirement I found myself being asked to talk before college and library groups. I enjoyed digging up memories of past associations with printers, authors, and scholars. Some of these talks were published by the Library of Congress, the California State Library, The Book Club of California, and several universities such as Stanford, Texas, Arizona, and Colorado. But I also found that I was accumulating a reservoir of material to print on my press and wandered

away somewhat from my original plans.

The equipment at Laguna Verde Imprenta is quite limited and primitive. I make do with what I have and often improvise. Most of my books have been set in Goudy Thirty type because that is the only type I have in sufficient quantity to set a number of pages. Originally I had MacKenzie & Harris set a book for me and have been using the same type for most of my succeeding books of any

A Late Offering of Quince









by Peter Lum Quince 1990 length. The editions I print usually hover around fifty copies. I spoil a lot, or don't like the pages, so the final count of an edition will vary. I find printing the first few copies of a form to be quite exciting, but after that the presswork becomes tedious, so I limit the edition.

In 1988 I printed a fairly elaborate bibliography of the Press, reproducing title pages and recounting something about each of the twenty-six imprints produced up until that time. At that time I assumed it would be my final book, but soon afterwards Glen Dawson prevailed upon me to do a miniature book for him, using some of the small wood engravings Paul Landacre had made for me years earlier. To give the book some substance, I included some poems by Peter Lum Quince, for whose earlier books Landacre had cut many of these blocks. This led me to print another book of Quince's more recent poems called *A Late Offering of Quince*, also using Landacre blocks.

I next returned somewhat to the intention I had in mind years before when I started the press. I printed a commonplace book creating abstract decorations using rules and blocks that had accumulated in the shop. I called it *Variations and Ouotations*.

What will probably be the final book of Laguna Verde is a combination of two small booklets bound back to back. Albert Sperisen, the longtime librarian of The Book Club of California, discovered an almost unknown short story by Robinson Jeffers. It had been published in 1913 in *Smart Set*. An essay about Jeffers and the writing of the story comprised one half of the book while the story itself was reprinted as the other half. It is an unusual book inasmuch as Davie Dicker embellished each copy with a dozen individual drawings. He didn't realize at the time that this would entail almost six hundred freehand sketches. He also didn't know he was supposed to be an artist. His only previous experience had been in a miniature book written by Gloria Stuart called *Boating with Bogart*. He had made some layout sketches for the illustrations in the book, and she had used them in their primitive state.

The identity of Davie Dicker has remained obscure even though in 1976, as one of the Laguna Verde books, I had printed *Quince, etc. Exposing the several disguises of Ward Ritchie, poet, with a remark by Lawrence Clark Powell.* Powell commented therein, "I always knew that Quince was Ritchie, but I never knew that Ritchie was Davie Dicker, James Beattie Pitwood, Betsy Ann Bristol and Peter Mallory, though I am not astonished. He's only human in wanting to be more than he is."

And thus ends the story of Laguna Verde Imprenta.

checklist of laguna verde imprenta

- 1. Saul Marks and his Plantin Press. (By John Dreyfus.) Printed for Jacob Zeitlin. 75 copies. 1975.
- 2. MacIntyre. (Foreword by Ward Ritchie.) 40 copies. 1975.

- 3. Broadside. This Body I Wear is Much Too Fragile for the Life I Lead. (By Ward Ritchie.) Printed for the Roxburghe/Zamorano joint meeting. 200 copies. 1976.
- 4. San Jaun Capistrano. Printed as an insert in a special edition of Recuerdos de San Juan Capistrano. 50 copies. 1976.
- 5. A *Bill of Rights.* Broadside to be included in a portfolio with other Bicentennial broadsides. 200 copies. 1976.
- 6. Broadside. Printed as a keepsake for the Wynkyn de Worde Society on the occasion of a talk given by Ward Ritchie at Stationers' Hall, London, commemorating the American Bicentennial. 100 copies. 1976.
- 7. Broadside included in Printers' Choice. 350 copies. Printed in 1976, published in 1983.
- 8. Quince etc. Exposing the several disguises of Ward Ritchie, poet, with a remark by Lawrence Clark Powell. 50 copies. 1976.
- 9. Winter Reason. By Lois B. Henley. Privately printed. 50 copies. 1977.
- 10. Jeffers. Some Recollections of Robinson Jeffers by Ward Ritchie. 50 copies. 1977.
- 11. Adventures with Authors. By Ward Ritchie. 50 copies. 1978.
- 12. On the Beaches of the Moon. By Archibald MacLeish. 50 copies. 1978.
- 13. Who Should I Write for, Dear, But for You. By Robinson Jeffers. 100 copies. 1979.
- 14. Network at Fifty. By Norman Corwin. Foreword by Robert Nathan. 50 copies. 1979.
- 15. Ashendene and the Double Crown Club. By Ward Ritchie. 50 copies. 1979.
- 16. Season of Green. Poems by Francesca Block, illustrated by Irving Block. Printed for the Santa Susana Press. 50 copies. 1979.
- 17. The Poet and the Printers. By Ward Ritchie. 50 copies. 1980.
- 18. Broadside. While Today is Always Today, Yeterday was Once Tomorrow. By Ward Ritchie. Printed for the Roxburghe/Zamorano Clubs' joint meeting. 150 copies. 1980.
- 19. A Summer Sequence for Marka. (By Ward Ritchie.) 100 copies. 1981.
- 20. Something Rich and Strange. By Lois Henley. Privately printed. 50 copies. 1982.
- 21. Merle Armitage. His Loves and Many Lives. By Ward Ritchie. 60 copies. 1982.
- 22. The Pig. A Story. (By Katherine Landreth.) 25 copies. 1983.
- 23. Broadside. Advice to a Young Lady. 25 copies. 1984.
- 24. March Fifteenth, Nineteen Eighty-three. By Gloria Stuart. 25 copies. 1985.
- 25. Jane Grabhorn: The Roguish Printer of the Jumbo Press. By Ward Ritchie. 70 copies. 1985.
- 26. A Requiem for Lawrence Clark Powell. (By Ward Ritchie.) 20 copies. 1986.
- 27. Laguna Verde Imprenta. 1975-1987. By Ward Ritchie. 50 copies. 1988.
- 28. Broadside. Indulge Yourselves. Savour Your Friends. Make Love and Revel in Books. Eat, Drink and be Merry. For When You are Dead There's Nothing Left to Live For. (By Ward Ritchie.) Printed for the Roxburghe/Zamorano Clubs' joint meeting. 200 copies. 1988.
- 29. Landacre & Quince. By Ward Ritchie. 50 copies. 1989.
- 30. (Misnumbered 29.) Variations & Quotations. 50 copies. 1990.
- 31. A Late Offering of Quince. By Peter Lum Quince. 50 copies. 1990.
- 32. Jeffers/Mirrors. By Robinson Jeffers and Ward Ritchie. 40 copies. 1993.

Printer, publisher, designer, author Ward Ritchie lives in Laguna Beach and managed to save his home during the devastating fire of October-November, 1993. He is the senior member of The Book Club of California, having joined in 1934. His most recent publication is YEARS TOUCHED WITH MEMORIES, foreword by Lawrence Clark Powell (AB Bookman Publications, 1992), a copy of which was given to The Club by the author and which was reviewed in QN-L, Volume LVIII, Number 2

Gloria Stuart

imprenta glorias

It was in Ward Ritchie's basement printing shop ten years ago that I printed my first sheet (with hand-set type on the bed of his 1835 Albion press), and, with one turn of the wheel crushed the hand-set type. Ward promptly said, "Stop! You can't use it any more"—but gently, as is his wont—so I went out and bought my own press.

I thought that was how I began to print, until he reminded me that, in 1931, working for *The Carmelite*, a Carmel-by-the-Sea weekly newspaper, I had learned how to run its linotype machine! Ah well! Memories, memories! And forgetful-

ness.

My Vandercook SP15 is more than a press to me. It is a cult, a way of life, Nirvana. Everything around it is in a constant state of flux—piles and packages of paper, undistributed trays of type, half-filled drawers of still-packaged type, slugs and leads and metal and wood furniture piled pile on pile in and out of trays, on tables, chairs, footstools; inks, solvents, rags, pinned-up notes, relevant articles, photos, drawings, proofs, sayings, answered and unanswered letters, filled and unfilled folders of bills, ideas, and memorabilia.

Heaven!

In 1985, after a few collaborations with Himself on broadsides and memorabilia ("Albert's Florigeia," a page of John Henry Nash's fleurons, given to me by Albert Sperisen; several quotes from Andrew Marvell's "Thoughts in a Garden;" Simon Rodia on the Watts Towers; and a few Japanese quotations about flying kites) plus a few lessons from Kitty Marryatt and Susan King, I printed my first book, Enishi, a Japanese character meaning "destined to be together." It contained HAIKU by W/R and UKIAH by G/S, my serigraphs of breasts printed on Japanese "Fantasy" paper, and a binding of bamboo veneer, with black silk stab binding, courtesy of D'Ambrosio.

Moving right along (and because by diligent research and lots of advertising, I had acquired a full family of Koch's Eve type with its fly-away italic), I printed *Flying a Kite* by G/S, illustrated with cut-outs backed by antique silverleafed paper found in Shanghai in 1939. The binding is sky-and-sea blue French

marbled paper.

The third book I designed and printed was *Beware the Ides of March*, verses by W/R and G/S, celebrating the first anniversary of our meeting after fifty-three years. It is illustrated with line drawings of this happy couple, original zodiac signs, and a serigraph. The binding and design in green silk moiré and French

marbled paper were by D'Ambrosio. These two books were finished in 1987.

In 1988, I suggested to Lee Jeffers that I illustrate and print all the quotations Robinson Jeffers had painted on the walls and furniture of Tor House and Hawk Tower. She agreed, and John Dreyfus, both supine and upright, photographed them, so they are printed in the exact colors Robin used. I designed the binding and used cast paper to represent the stone façade and door to Tor House. D'Ambrosio bound the books and encased them in clamshell boxes.

During 1989, 1990, and 1991, I designed, illustrated, and printed *Evenus*, a book of light erotica, quoting Sappho, Beaudelaire, Keats, Blake, Theocritus, and others. That was two and a half years of *sturm und drang*, tears, frustration, exhaustion, fury, chuckles, ending with a complete understanding of why a lot of printers drink. D'Ambrosio bound *Evenus* as a book in a box, covered with hand-dyed Japanese papers. Each book also contains an original water color collage of "Sappho Ascendant."

After Christopher Isherwood died, I asked Don Bachardy to let me print something that would be a tribute to his life's achievements. Don gave me



I wanted to build something big, and I did. -Simon Rodia

Christopher's commonplace book, plus his own superlative portrait of Chris, and

wrote an illuminating preface.

I chose twenty-eight quotations this widely read man had collected in his lifetime: Shaw, Picasso, Colette, Huxley, Housman, Vanzetti, Kafka, and twenty-one more expressing his philosophy of love and understanding. Unfortunately, the actual printing, which I did in three entirely different versions, was a nightmare.

[Pause—while I compose myself!]

I had planned on twenty copies using Barcham Green's Hayle paper. I ran out of it very early on. London, New York, Chicago, Los Angeles couldn't help me. So I redesigned the pages, using some other English and Japanese papers. And, in a completely off moment, I decided twenty copies were not enough for this exciting venture, so I redesigned another twenty copies for the second book. These first two books involved collage, water colors, hand-torn pages, transparencies on three or four kinds of paper, and some calligraphy matched to the perfect Verona type. I was thoroughly mixed up many times as to which version I was working on—ending with needless duplications and discombobulating shortages. Then, to protect myself, with all this time, material, and work going askew almost daily—the ink, the type, the paper, the line cuts—I printed twelve more Very Plain books. May I say again, "It was a nightmare." So it was 1993, and the three versions were finished with beautiful bindings by Allwyn O'Mara.

For 1994-95, I am designing, and will illustrate and print, what I hope to be the definitive artist's book on kites—with miniatures brought from China, a popup here and there, stories, poems, serigraphs, and line drawings.

But, forget Nirvana!

€ & €

Last year, 1993, I wrote and designed a miniature book, *Boating with Bogart*, illustrated by Ward Ritchie, printed by Robin Price, and bound by Allwyn O'Mara. It is a short souvenir of a yachting week-end with the redoubtable Bogie. The illustrations, listed as "Embellishments by Davie Dicker" (one of Himself's several pseudonyms) comprise a portrait of Bogart, the bottle-laden galley, the fog, the sinking dory, "Sharky! Sharky!", and navigation in a complete circle under a full moon.

Truly "embellishments!"

A companion miniature book script has been written by Julius J. Epstein, coauthor with his brother Philip, of *Casablanca*. It is his lively account of the filming of this great classic, featuring Bogart, Bergman, Henreid, Claude Rains, the director Michael Curtiz, and the rest of the marvelous cast. It targets the last few weeks when no one, not even the authors Julie & Philip, knew how it would end! Ward Ritchie is designing and illustrating it, and Imprenta Glorias will print it.

Hopefully, in 1994.

checklist of imprenta glorias

1983-1993

- I. Broadside. To Fly a Kite is to Love the Sky. (Japanese proverb.) Serigraph overprinted with flying kites. 20 copies. 1983.
- 2. Thoughts in a Garden Andrew Marvell. Sixth stanza printed over a serigraph. 20 copies. 1984.
- 3. Thoughts in a Garden Andrew Marvell. Ninth stanza, with a hand-colored line drawing. 20 copies. 1984.
- 4. Enishi. (Destined to be together.) Printed for Ward Ritchie's Christmas. 20 copies. 1985.
- 5. Broadside. *The Watts Towers*. Line drawing and a quotation from Simon Rodia. Printed for the International Association of Bibliophiles. 100 copies. 1985.
- 6. Broadside. To Fly a Kite is to Love the Sky. Serigraph and collage. 1 sheet. 1986.
- 7. Flying a Kite. (A poem by G/S.) 20 copies. 1987.
- 8. Beware the Ides of March. Poems for Ward Ritchie's birthday. 20 copies. 1987.
- 9. Broadside. GS to WR. A serigraph overprinted for a MATRIX insert. 500 copies. 1988.
- 10. Broadside. Albert's Florigeia. A collection of John Henry Nash's fleurons. Courtesy of Albert Sperisen. 10 copies. 1989.
- 11. Inscriptions at Tor House and Hawk Tower. Quotations gathered by Una and Robinson Jeffers in Ireland. 50 copies. 1988.
- 12. Jubilate Venerate Celebrate. A souvenir book for Ward Ritchie's birthday. 10 copies. 1990.
- 13. Evenus. Erotica. Serigraphs, line drawings, collage, and, for each book, an original water color collage. 20 copies. 1991.
- 14. Christopher Isherwood's Commonplace Book. (Printed in three versions.) Number one and two: 20 copies each. Number three: ten copies. 1993.

Actress, artist, and fine printer Gloria Stuart lives in Los Angeles. A more complete note on her lifetime achievements may be found in SERENDIPITY, this issue.

Special Note:

The Book Club of California will mount a special exhibit of the recent works of Ward Ritchie and Gloria Stuart in February of 1994. The opening night will be February 14, 1994, from five to seven p.m. in the Club rooms here on Sutter Street.

Bruce N. Washbish

cowan's bibliography & John henry nash

The Book Club of California's 201st publication, Robert E. Cowan's A Bibliography of California and the Pacific West 1590-1906, an essay by Gary F. Kurutz, has directed attention to some interesting typographical minutiæ.

Cowan's famous bibliography was the first book published by The Book Club of California. It was printed under the direction of John Henry Nash while he was in partnership with Henry Huntly Taylor and Edward DeWitt Taylor in the

firm of Taylor, Nash & Taylor, San Francisco. Nash was one of the first directors of The Club, along with Edward Robeson Taylor, the Taylor brothers' father.

Some of The Club's directors formed a committee to expedite the production of the first publication venture; both Nash and the senior Taylor were on the committee. Following then-current acceptable practice, the committee specified both the book's typeface (Kennerley) and the book's designer (Nash).

Kennerley, a type designed in 1911 by Frederic W. Goudy, was named after the publisher who commissioned the type; it was Goudy's nineteenth design and the

first to bring him national recognition.

Taylor & Taylor's elegant type specimen book, Types, Borders and Miscellany of Taylor & Taylor (1939), proudly states, "The Kennerley roman was first introduced in San Francisco by Taylor & Taylor. Also, after the italic was cut, Taylor & Taylor were probably the first printers in the United States to use it in a book—The Evanescent City, by George Sterling, published by A.M. Robertson of San Francisco in 1915."

The Foreword of the type specimen book (set in Kennerley) was written by Edward DeWitt Taylor. No mention was made of the firm's association with Nash nor was any mention made of Henry Huntly Taylor (then deceased), who had been largely responsible for the compilation and design of the book.

Before joining the Taylors in partnership, Nash had worked as a compositor in his native Canada and for several San Francisco printers and had supervised production for Paul Elder's publishing venture, The Tomoye Press. He had also been composing-room foreman at the Stanley, Taylor Company, a predecessor to

Taylor, Nash & Taylor.

Nash was a partner with the Taylors from 1911 until 1915 and was designated "Superintendent of the Fine Works Department." The association was not a happy one: Nash's ideas on design frequently clashed with those of the Taylor brothers. Nash gave little thought to the cost of production while the Taylors pioneered in cost-effective printing plant management. Nash was socially ambitious; he cultivated wealthy clients as a social equal. Henry Taylor and Edward Robeson Taylor were prominent members of the Bohemian Club, but Nash spurned an offered membership. In later years, Edward DeWitt Taylor was quoted as saying that Nash "preyed upon the vanities of the wealthy."

Frederic Goudy, who designed the Taylor & Taylor pressmark, was a friend of the Taylor brothers, particularly Henry Huntly Taylor, a frequent correspondent. Goudy's taste and style, once established, remained much the same throughout his lifetime—a blend of William Morris and the Craftsman style. But the Taylor brothers were strongly influenced by Daniel Berkeley Updike and, while they retained their friendship with Goudy, their typographical designs evolved into the

less decorative, more succinct style of Updike.

Conversely, Nash's distinctive typographical style became more complex and flamboyant, motivated by the earliest printed and handwritten books. His first

work in San Francisco reflected a preference for classical styles. Although he used a few of Goudy's many types, Nash made no secret of his lack of admiration for Goudy designs. Goudy was moved to remark in his autobiography that "John

Henry never cared much for my types."

One can only speculate why Nash chose the Kennerley typeface for the Cowan book. An obvious reason is that the Taylors had already acquired the type in quantity. This writer believes, however, that the most logical reason for the selection of this type was its stylishness; its introduction had brought much favorable comment in printing and publishing journals in the United States and England.

Bruce Washbish is proprietor of the Anchor & Acorn Press in Petaluma and has served as printer to the QN-L

Harry R. Goff

president's message

After The Book Club of California's eighty years of exemplary existence, it's difficult to say that any one year differs much from any of the earlier years. Actually this is a high form of praise for our organization and for its consistent record of achievement and for the fulfillment of the lofty goals set decades ago.

I wish to quote from the President's letter in the first issue of the Quarterly News-Letter, Vol. I, Number 1, May, 1933. Sixty years have passed since this first publication reflected the foresight and philosophy of this early group of Book Club navigators (introducing the Quarterly News-Letter as "a new venture for the Club...a vehicle by which information about Club activities can be supplied regularly to members"—this in the midst of a deep depression and following the wrenching years of World War I. Added was the statement that "this has not been accomplished in a day nor has it all been smooth sailing.")

the first twenty years

by Alfred Sutro, President

THE YEAR 1933 completes the first two decades of the Club's history. Looking back, one feels that its accomplishments during these twenty years have fully justified the hopes with which it was launched on what seemed an uncommonly precarious voyage. In 1913, book collectors were far less numerous than they are today, fine printing on the Pacific Coast was in its infancy, and associations of the type of the projected club were then unknown in the West. There was considerable doubt if a club devoted exclusively to the interests of booklovers, to furthering the enthusiasm of collectors, and to encouraging the production of beautifully made books in the West, could receive sufficient support to survive.

The fact that the Club has survived, that it has grown steadily in enrollment and prestige is, of course, primarily due to the interest and loyalty of its members, both those who have been on the roll from the beginning and the larger number whose names have been added in later years. If the Club may (once in twenty years) be permitted to boast mildly, it may truthfully say that its standing among the book collectors' societies of the country is established and secure, and that its publications are valued wherever finely printed books are known and appreciated.

From this early group of dedicated lovers of fine books, we have a legacy which all of us involved in its perpetuation find a pleasant pursuit and never a chore.

As the outgoing President of The Book Club, I feel privileged to leave this note of approbation for the platoon of supporting stalwarts who continue to make our organization the unique and viable entity it is. In capsule, we publish each year a limited edition of three carefully selected and attractively printed bound volumes. This year's exemplary production among the three was *The 200th Book of The Book Club of California*, a bibliography recognizing the stellar achievement of the second one-hundred books produced by The Club in the past thirty-five years. Four issues of the well designed and edited *Quarterly News-Letter* were published (a sixty year tradition of fine work). The printing of the annual series of Keepsakes continues in the tradition of years past—with The Book Club's apologies for the delay in the mailing of the current publication resulting from a printer's lapse.

Just to confirm that the ship is afloat and on steady course it should be recited that our membership remains up to the allowable figure of one thousand established by our Board and that our finances are enviably sound and solidly based. The Club's image is certainly enhanced by the unflagging popularity of each Monday night's open house and the attraction of our masterfully designed exhibits.

I wish to direct a congratulatory note to all our committees and staff who contribute the time and effort to make our organization the unique nationally recognized success it is. In retiring as President, my thanks go to fellow Board members and committee chairs for their magnanimous assistance offered and accepted over these past two years of stewardship.

This report is from the retiring President of The Book Club of California, October 19, 1993.

gifts & acquisitions

From famed book dealer Robert Hawley, we have received an extremely rare (twenty-five copies only!) book: Journal of a Short Trip to England, Scotland, Northern Ireland, Eire and the Isle of Skye, with Glimpses of Other Places, July-October, 1947 by Harold C. Holmes, Oakland, California, 1961. This copy was inscribed to Robert L. Hawley, March 23, 1962. Harold Holmes was an early friend of The Book Club, and he helped to defray the expenses of the QN-L by buying, for years, a full-page advertisement for his shops in Oakland and San Francisco. This book will find a proper place with our other writings on or by other contemporary Bay Area book dealers. Our sincere thanks to Bob Hawley.

From member Dr. Thomas F. Andrews, we have received a most interesting anthology: Southern California's Spanish Heritage, written by several knowing hands. The articles were actually published earlier in the Southern California Quarterly, which has been edited by Doyce Nunis for the last thirty-three years (!). The book contains a comprehensive index.

The retail price of the book will be \$90.00 plus tax. Orders may be placed with the Historical Society of Southern California, 200 E. Avenue 43, Los Angeles, CA 90031.

The book was designed by Ward Ritchie (660 copies, of which 200 are for the Consulate General of Spain in Los Angeles). It was printed by the Premier Printing Corporation in Brea, California, and is stoutly bound and in a slipcase. Our copy has been signed by Ward Ritchie, Doyce Nunis, and Tom Andrews—all members of The Book Club.

The Club's thanks to all, and we are delighted to include this noteworthy book in our reference collection.



We have received another fine example of Becky Fischbach's expertise on "Quark XPress"—*The* 1993 *Warren R. Howell Award*, recently issued by the Stanford University Libraries. The award this year was made to Club members Charles J. and Mary M. Tanenbaum. The leaflet also lists awards from 1982 to 1991.



From our full-time contributor, Toni Savage of Leicester, England, we have received a new group of cards, some titled "Helias Poetry Cards" and a few odd items printed for friends—one an "Ode to the *Titanic*" by Harry Potterson, a taxi driver who, Toni says, "believes his life is worthwhile—something he created in print." Also included were some children's cards, and in the very next mail we received Phoenix Broadsides Nos. 386 to 390. Number 387 is a poem entitled "Luneful" by American poet and Club member Alix Weisz; it is a charming, wistful moon reverie. As always, our thanks to dear Toni.



From member Morris A. Gelfand and his famed The Stone House Press, we have received John De Pol & The Stone House Press by Morris A. Gelfand, an offprint from John De Pol: Wood Engraver at Eighty, The Yellow Barn Press, 1993. John De Pol has been the principal artist for The Stone House Press since 1982 and has created over one-hundred original wood engravings for the Press's books and ephemera. This printed piece is in two colors; all of the engravings are printed in a dark red-brown. The selection made from various Gelfand books was assembled by the Yellow Barn Press. This handsome keepsake contains a printed "With Compliments" to The Book Club, signed by Morris Gelfand. Our sincere thanks to all who contributed to this fine addition to our collection of the fine printing of member-printer Morris Gelfand.

A former president of The Club, bookseller Florian Shasky, has presented to the library a most curious and rare booklet printed by Harold Curwen in London for the French publisher J. B. Pouterman, Paris, 1930. This little charmer is titled *Les Sonnets A Philis*, by Vincent Muselli, who added a nice inscription to a friend. This is one of fifty copies ("hors de commerce") and is typical of French publishing; in this instance, four separate printings are noted on various handmade papers—with a final edition of 350 copies.

The interest for us is in the use of Ludlow type in Europe—in this case, the first use of Ludlow "Jensen." The type was designed by Ernest Deterer with Robert Hunter Middleton as his assistant, at the Ludlow plant in Chicago, some time in the very early 1920s. This "Jenson" type was later re-named "Eusebius" after the famous book printed in 1470 by Jenson in Venice. Interestingly, this is the same Eusebius that Bruce Rogers used when he designed his Centaur typeface, and it was also used for the roman type Emery Walker designed for the Doves Press. Neither Rogers nor Walker designed his own italic; the italic used for the Ludlow was designed by Middleton.

For the non-type hound, the Ludlow system combined the principle of the Linotype and hand-composition using a "stick," casting lines of type from assembled matrices. This system is little used today except for newspaper headlines.

Our sincere thanks to Florian for this unusual addition to our articles relating to type and type composition.

—Albert Sperisen

In the *QN-L* for Summer of 1993, we reported that our esteemed printer-member Jack Stauffacher was honored this past June in Verona, Italy, for his book *Odes: HORACE*. Jack has now presented to the Club a very handsomely done account of the competition: The Third Award of the Premio Internazionale Felice Feliciano "for the history, art, and quality of the book," in memory of Giovanni Mardersteig. This catalog details the work of finalists in the two sections of the competition, studies and research and book design, illustrating selected entries in the latter. Finalists in the design section came from fifteen countries and submitted a variety of books; *Odes: HORACE* was among three "shortlisted" works selected. The catalog itself was set in Dante, a typeface designed by Mardersteig in the 1950s for The Montoype Corporation; the colophon traces some more recent developments involving this typeface. Jack's gift also includes a program for the ceremonies on June 5, 1993, and a handsome keepsake printed for the occasion, a bi-lingual edition of a poem by Goethe, *Der Fünfte Mai*, rendered into Italian by Alessandro Manzoni; this was set in Bodoni and printed in an edition of 370 copies by the Stamperia Valdonega de Verona in June of 1993.

Serendipity: One of the finalists in the studies and research section of the competition was Club member Mary Kay Duggan, who was honored for her work, *Italian Music Incunabula. Printers and Type* (University of California Press, 1992.)

Congratulations to both Mary Kay and Jack for "holding up the side" so well in Italy, and thanks to Jack for his gift

—Ann Whipple

The Club has acquired a missing and much needed item, *Memoirs of Edward Bosqui*, published by the Holmes Book Company 1952. This biography of one of the premier nineteenth century printers and lithographers in San Francisco was printed by the Grabhorn

Press, a reprint of the original memoirs privately printed in 1904. It is a valuable addition to The Club's collection of the history of San Francisco printing and printers and has useful information on the printing arts in San Francisco as well as general town history. Thank you to the committee for the purchase of this important item.

—Barbara Land

serendipity

One of this *QN-L* Editor's most appreciated perquisites is the opportunity to work with great writers, fine designers, artists, librarians, booksellers, collectors, and historians. In short, just about all the people who *matter*. Better still is the pleasure of working with movie legend Gloria Stuart, whose "The Story of *Imprenta Glorias*" graces this issue and which was accompanied by the following "bio" *in extenso*. It is too good to compress into a few lines:

I was born on the Fourth of July in Santa Monica, California, nearly one hundred years ago. And during these years, have worn three "hats." I attended the University of California at Berkeley, married Gordon Newell, the noted San Francisco sculptor, and moved to Carmel-by-the-Sea in 1930. In 1932, Ward Ritchie, Newell's best friend, drove me down to the Pasadena Playhouse. The morning after I opened in Chekhov's THE SEA GULL, I signed a seven-year contract with Universal Pictures, and put on my first "hat"!

While making films, I helped organize and am a founder of The Screen Actor's Guild, which now numbers 90,000 members. And, with Dorothy Parker, I helped to found Aid for Spanish War Orphans and the Hollywood Anti-Nazi League in the 1930's. I was also a founder of the Hollywood Democratic Committee. Finishing our film contracts in 1939, my second husband, Arthur Sheekman, and I sailed around the world, lived in New York City, returned to Hollywood for a while, and then moved to Rapallo, Italy, in 1954. There I began to paint and had my debut, a one-woman show, at the Armand Hammer Galleries in New York City in 1961. My second "hat".

In 1974, I resumed making films while still painting and exhibiting. My husband died in 1978. In 1983, Ward Ritchie and I met again, and he showed me his 1835 Albion press. I was instantly hooked, bought a press, took lessons, and put on my third "hat"!

And I can still wear them all almost simultaneously. Avanti!

Thank you, Gloria, for choosing QN-L as your publisher. —Harlan Kessel

A note on the type:

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YOSEMITE AND THE MARIPOSA GROVE: A PRELIMINARY REPORT, 1865

FREDERICK LAW OLMSTED

Introduction by Victoria Post Ranney Illustrated by Wayne Thiebaud

Frederick Law Olmsted's landmark report of 1865 was the first to recommend management guidelines for the newly reserved Yosemite Valley and Mariposa Grove of Big Trees. The Preliminary Report set forth the policy underlying the preservation of areas of unique natural beauty for the benefit of the public. As his biographer, Laura Wood Roper, characterized it, Olmsted "formulated the philosophic base for the establishment of state and national parks."

This edition reprints the report in separate book form for the first time. Found in 1952 at the office of the Olmsted Brothers in Brookline, Massachusetts, the text is presumably that which Olmsted used when he originally read his report to the Yosemite Commission (on whose behalf it was prepared). A new introduction by Victoria Post Ranney (Associate Editor of the Olmsted Papers Project) is included.

This new Yosemite Association edition is the first book to be designed and printed by Michael Osborne and Norman Clayton at One Heart Press in Berkeley, CA. Limited to 450 copies (50 of which have been reserved for the press and are not available to the public), it measures 5 x 9 inches and consists of 56 pages printed letterpress from photopolymer plates on Rives Heavyweight. The text was set in Monotype Sabon. Included are three illustrations from line drawings by Wayne Thiebaud. The book is handbound by Klaus-Ulrich S. Rötzscher, San Francisco. Of the edition, 100 copies have been signed by Victoria Post Ranney and Wayne Thiebaud.

The price for unsigned copies is \$85; the signed version is \$125. Orders will be filled as they are received. California residents should add applicable sales tax. Please include \$4 for shipping and handling.



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